DOCUMENT RESUME

ED 102 954 IR 001 633

AUTHOR Christine, Emma Ruth
TITLE Multimedia Materials: Inside Out! (Or: The "Content", not the "Can").
PUB DATE 74
NOTE 11p.

EDRS PRICE MF-$0.76 HC-$1.58 PLUS POSTAGE
DESCRIPTORS Audiovisual Aids; Educational Development; Filmstrips; *Individualized Instruction; *Instructional Materials; Learning Theories; Library Materials; *Library Material Selection; *Media Specialists; Multimedia Instruction; Secondary Education; Tape Recordings

ABSTRACT

It is important that instructional materials in a school library/media center contribute to students' learning. A series of experimental units of course work was prepared for high school students by a school library/media specialist. Contents were preselected to enable students to fulfill cited objectives but sufficiently open-ended so that interests or questions raised by the contents could be pursued. Media used included stereotapes, 8mm films, filmstrips, books, essays, recordings, cassettes, videotapes, and combinations of these. The program was based upon the relationship between directed learning and learning itself, while downplaying free selection unguided by specific objective. (SK)

ED102954

BEST COPY AVAILABLE

MULTIMEDIA MATERIALS: INSIDE OUT!

(or: The "Content", not the "Can")*

Emma Ruth Christine

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

IR001633

ED102954
BEST COPY AVAILABLE
IR001633

Multimedia materials--like the surf--can wash over everybody. Once engulfed, some paddle, some swim, some merely drift. How to rescue the victims of plenty is emerging as a previously underrated problem in the abundantly provisioned school library media centers of today.

In the beginning, and with good reason, school library media specialists were heavily involved in major tasks of sorting out the grain from the chaff poured onto the market by non-print producers anxious to get their wares into school libraries. With practice, and with increasingly excellent materials from which to choose, media librarians have reduced these selection traumas to a manageable level. Similarly, how to circulate, how to house, how to integrate these materials into library collections and instructional designs took hours of thought and experimentation. Again, all these birth pangs were necessary as the monumental multimediated infant came into being. But...

Have you looked lately? The child is growing up, and with growth now presents some hitherto latent aspects of his character. He is asking such embarrassing questions as, "Isn't it about time you concentrated on my INSIDE rather than my OUTSIDE?" and, "If I'm just no good inside, what difference does it make what I'm like outside?". Translated into educational reality, the query is plain: What does the information contained in the carrier contribute to the student's learning, and how can that information be most readily made discernible and usable to that learner?

No one would deny that these questions have received some attention in the past, and that serious study of workable bibliographic retrieval systems to attack those problems have not been attempted. The recognized systems of cataloging and classification applicable to both print and non-print items have been enlarged, modified, and tailored to do their tasks more effectively. Subject heading assignments, still highly relevant and important as an indication of "what's inside," also have been combined and recombined in this same effort. Subject analytics, too, have been more fully utilized in an attempt to more particularly identify, locate, and specify aspects of a subject. All of these systems are more or less directly connected with

subject matter content, but that is not all bad. After all, it would be difficult to support with any validity an argument that it is the responsibility of the collection organizer to reveal all the contributions of any piece of library information possible to a given user. This is impossible, if only for the reason that all those possibilities are not known but must be discovered and engendered by the user himself! The collection organizer can only do his utmost to offer as many helpful indications as seem appropriate. Then, the user does the rest. Or does he?

BEST COPY AVAILABLE

Consider this incident which might occur in a saturated instructional environment deliberately arranged for maximum learning. An eager kindergarten teacher in this urban school spent some $100 of her budget to provide an interesting and provocative array of manipulative, realistic models for her small clients to "play with" in their free time. She observed this useful play for some time and became aware of something very strange--the children had used every object she had provided except a small red toy telephone. It sat alone, ignored by all. After pondering this for some time, the proverbial light flashed in her brain, and staying after school, she constructed a telephone booth out of cardboard boxes and installed the telephone on a low counter inside. Next morning. . . well, you guessed it. The small ones queued up and waited patiently to use the phone! And who did they call? The hospital. . . the fire department. . . the ambulance. . . the police. . . emergency services only. They did not call home to Mother--there were no telephones in their homes. They did not call their friends, never having seen a telephone there. In their experiential background, the telephone had a very specific place both physically (in a public booth) and for use (trouble).

The teacher provided the material (telephone), the clue (phone booth), and the users did as much as they knew to do with these. Just as with these kindergarteners, it has been observed that in today's school media library, surrounded by an environment saturated with every possibility for learning, the student sometimes is unable to progress further than his own condition allows. Can we depend, then, on a student's pure curiosity leading him to an 8mm projector and its film in order for him to encounter this medium?

Or does the requirement of his learning project have to demand the use of that projector for satisfactory completion of his work before he tried it? Would this, in fact, then make the exercise one of learning or only of task performance? Does that make any difference if several useful goals are achieved by his use?

BEST COPY AVAILABLE

Fortunately, library media specialists facing such questions do not admit of stalemate and are experimenting with various types of semi-individualized, continuous progress, or at least coherently assembled miniature units of library-connected curriculum-oriented materials geared to specific or generalized objectives. The units' contents are preselected insofar as making sure they will enable the student to fulfill the cited objectives, but they are open-ended in that interests or questions raised by those contents may be pursued far beyond those prescribed for that particular objective. Beyond selecting materials geared only to objectives, however, serious study is also given to identifying the most relevant portions of those materials, too crucial to be left to chance discovery. Thus, specific chapters, page numbers, photographs, songs on a recording, or paragraphs in a newspaper column are identified for the student's focus of attention. Questions are posed requiring involvement on the student's part, not only with the materials themselves but with the thoughts, reactions, and responses triggered by them. Skills of discrimination, awareness of slant or bias, can also be sharpened as well as creative questions sparked by carefully chosen materials. Very importantly, too, such programming reinforces the interrelationship between different forms of information, with concentration on what the CONTENT (not the can) has to offer being paramount.

Some examples[1] are given here to illustrate this particularized approach, taken from different units of course work prepared for high school students by a school library media specialist and the subject matter teachers involved. Each example should be visualized as occupying one carrel and to be one of several contained in a complete study unit on the subject. They are not offered as the "end-all-and-be-all" to the problems of significant involvement of students with the content of their instructional materials,

but as one avenue which seems to work and which students seem to accept as highly productive.

1. STEREOTAPES (in Listening Center): Listen to the tapes on the Oregon Trail. On a blank map of the U.S., draw in the Oregon Trail, using one of the historical atlases to help you. List the major geographic features along that Trail, such as rivers, mountain ranges, etc.

BEST COPY AVAILABLE

2. View the FILMSTRIP "Careers in Film Making" either Part I or II. On a 3 x 5 card indicate what information you found most interesting. Did the filmstrip cause you to be more interested in film as a career? Why or why not?

3. 8MM FILMS (Resource Center): View some of these film classics: "Bride of Frankenstein", "Son of the Sheik", "The Tramp", "Hunchback of Notre Dame", or any of the Andy Clyde, Laurel and Hardy, or other comedy reels. In the latter, try to identify the human elements of comedy these films depict. Why are they funny? Jot down your personal reactions to the types of comedy or histronic acting characterizing these early films.

4. FILMSTRIPS: "Law and Order--Values in Crises". Look at Parts 1 and 5, and take notes on what is said on the topic of laws and values in our society. Include, especially, your reactions to the ideas as they are presented. Now, take a careful look at Filmstrip No. 6. Take some notes on the events of People's Park, paying attention to the actions of the protestors, the police, Chancellor Heynes of U.C., and Governor Reagan. Jot down some of your ideas as to ways in which each of the above could have approached the problem differently. Be prepared to defend your ideas in small group seminar. Filmstrip No. 8: "What's Happened to Patriotism?" How do you feel about the use of the American flag as a patch for jeans? As a decal for car windows? As a fixture in the classroom? Painted all over an automobile? Why do you feel this way? What do you think of when you hear the phrase "desecration of the flag"?

5. THE NEW FOODS: This carrel consists mainly of books which will require your reading, but the total experience can be much more. Before proceeding further, take a sheet of paper and write your own definitions for the following terms: HEALTH FOODS, NATURAL FOODS, FOOD SUPPLEMENTS, ORGANIC FOODS. Now read the material entitled "Human Relations". Take careful notes on what the author says, specifying areas in which you vigorously agree with or disagree with her. At the end of this booklet, you will find definitions of those terms above. How do these compare with yours? Now find a plot of ground (preferably in your own back yard) and write a plan for an organic garden on that plot. What changes would you have to make in the soil? What would you plant? How much time could you devote to this garden? Next week be prepared to present both your reactions to the article and your organic garden plan!

BEST COPY AVAILABLE

6. WHAT'S AHEAD? Sit here and think a little while, then write a list of your questions about your own future, as you see it today. Now experience the filmstrips called "Job attitudes--why work at all?" and "Teenage rebellion--challenge to authority". Try to pull together some of your thoughts on the future as related to some of the points raised in these filmstrips, and write a two-page or so REALISTIC essay about where you may be going in life. Others who are also doing this miniunit will talk over their thoughts with you at next week's meeting.

7. MUSIC OF THE PAST: Look through the books and records in this carrel and find a song that appears in print as well as on record. Listen to it and read the words very carefully. What feelings are being expressed in the song? What does it tell you about the writer? About the times it mirrors? About the concerns, hopes, happiness, or sorrow of the American culture of the period?

Listen to several of the recorded songs in this carrel. If you lived in another country and wanted to know more about America in the 1920s, 1930s, or 1940s, what songs do you think would present the most accurate portrait? Why?

Try to find someone born prior to 1925 who will agree to be interviewed about their experiences during the depression years of 1929-1940. Spend as much time as you can in talking with that person. Now view the filmstrip series in this carrel called "Folksongs of the great depression" (the narrator will sound familiar...he has done hundreds of television and radio commercials). Compare the experience of the personal interview and the filmstrip material. Do they tend to agree with each other? How and in what depth? What feelings did you get from each (the person and the films)

BEST COPY AVAILABLE

8. MUSIC OF THE PRESENT: Begin by listening to the cassette tape of the Beatles. Write a brief statement in which you try to describe "their vital magic".

Try something a bit different with the book, "Bob Dylan". Look through the book and concentrate on each picture, WITHOUT reading the words. Many feel that Bob Dylan was the most significant single individual in the music field of the 1960s. After looking at all those pictures, see if you can briefly describe on paper the Bob Dylan you met there.

After scanning the book, "Festival!" and taking notes on it, be ready to discuss the contributions that such rock festivals as Woodstock have made to young people and their music. Can you see any resemblance to the Dance Marathons of the 1920s and 1930s discussed earlier?

9. BROADCAST JOURNALISM: These tape cassettes represent the raw material of journalism, being recorded by major newsmakers on a wide variety of subjects. Listen to any three (3) of these and see how much of the REAL INDIVIDUAL you are able to detect through not only what he says, but how he says it. (Try to pretend that you know nothing about the person speaking beforehand...very hard to do this, but try!).

TR 178, side A. "Jimmy Hoffa talks about prison life"

TR 178, side B. "President announces mining of Haiphong Harbor in address to nation."

TR 168, side A. "The psychology of dying," by Dr. Kubler-Ross.

TR 169, side A. "Futurist Isaac Asimov on the Destiny of the world."

TR 167, side B. "Ralph Nader discusses the Consumer."

BEST COPY AVAILABLE

TR 140, A & B. "Dr. Danial Ellsberg on the Pentagon Papers."

TR 178, side B. "New Director of the FBI discusses the Agency's heritage and future (after the death of J. Edgar Hoover)."

10. TWO FRONTIERS: OUTER SPACE AND LOWER OCEAN

To get in the proper mood, view the 8mm films while listening to some electronic music:

FILMS: No. 1 and 2: Space flight of John Glenn

No. 90: Ocean bottoms

No. 91: Bathyscap

No. 123, 124, 125: Space flight of Scott Carpenter

RECORDS: No. 650 Petals; No. 651. A rainbow in curved air;

No. 668 Switched-on Bach.

For a closer look at some factual material on space and ocean, view and listen to the filmstrips and records here. Take notes on <u>one</u> for use in oral discussion.

FILMSTRIPS: No. 75: Target, the moon (filmstrip/record)

No. 170: Frontiers in space and undersea (filmstrip/record)

No. 423: The last frontier: Oceans

Progress has been made since the events shown and recounted in the materials you have just finished. Relive the Apollo flights now with these materials, in the words of the astronauts themselves! Listen to and view all items, and choose <u>one</u> to write a short (100-125) words' reaction.

MATERIALS: FS No. 397: Footprints on the moon (filmstrips/cassettes

TR 147, Side B: The crew of Apollo 15 interviewed from deep space

TR 176, Side A: Russian poet Yvetushenko on the Apollo launch; crew of Apollo 16 interview from space.

To anticipate those cries of "educational packaging...denial of free student choice...rigidity of structure..." it should be noted that there is a significantly large body of research extant on the relationships between directed learning and learning itself, and very little on the benefits of free selection unguided by specific objective. Some intriguing studies might be set to that very task, wherein a saturated learning environment was established and a student given a completely open-ended assignment to search out for himself. The results would then be compared with a student operating in a preselected environment. After sufficient controlled experiments of this nature were conducted, perhaps we would be in a better position to know which student would use the red telephone!

BEST COPY AVAILABLE

BEST COPY AVAILABLE

NOTES

* Attributed to Dr. Frances Henne, American Library Association.

1. All examples have been excerpted from actual instructional units as taught at Henry M. Gunn Senior High School, Palo Alto, California, in the Resource Center library.

   For more complete accounts of these programs, see E. Christine, "Saturation stations; media center/classroom collaboration for better learning," School Media Quarterly, vol. 3, no. (Fall 1974), pp. 16-20; "I.M.P. (Independent Miniunit Programs)." Audiovisual Journal of Arizona, vol. 13, no. 3 (Spring 1974), pp. 2-5; and "Caution--I.M.P.s in action!" to appear in the January 1975 issue of The Australian School Librarian.